

IL BACIO,
Valse

COMPOSED BY

ARDET,

Arranged for

Harp & Piano,

BY

JOHN THOMAS.

Ent. Stu. Hall.

Price 5/-

LONDON
BOSTON, MASS: EDWIN ASHDOWN TORONTO
218, TREMONT STREET. (Limited) 144, VICTORIA STREET.
HANOVER SQUARE.

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IL BACIO.

JOHN THOMAS.

Tempo di Valse.

ALLEGRO
BRILLANTE.

f

The first system of musical notation is for a piano piece in 3/4 time, key of D major. It features a treble and bass staff. The treble staff begins with a forte (f) dynamic and contains several measures of eighth and sixteenth notes, some with accents. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with two measures marked with a first ending bracket and a repeat sign.

8va

Brillante e staccato.

f

The second system continues the piece with a forte (f) dynamic. It is marked '8va' (octave) and 'Brillante e staccato' (brilliant and staccato). The treble staff features staccato eighth and sixteenth notes, while the bass staff has a steady accompaniment of chords. The system ends with a repeat sign.

8va

loco

ff

Silenzio.

The third system continues with a forte (ff) dynamic and is marked '8va' and 'loco' (loco). It features staccato notes in both staves. The system concludes with a measure marked 'Silenzio.' (Silence) followed by a double bar line.

p staccato.

The fourth system begins with a piano (p) dynamic and is marked 'staccato'. It continues the staccato melodic and harmonic patterns in both staves, ending with a repeat sign.

f

The fifth system begins with a forte (f) dynamic. It features staccato notes in both staves, leading to a final cadence marked with a double bar line.

This musical score is for a piano piece titled "Il Bacio" by John Thomas. It is written in 2/4 time and the key of D major (indicated by two sharps). The score consists of six systems of music, each with a grand staff (treble and bass clefs). The first two systems begin with a forte (ff) dynamic and a tempo marking of "Ad." (Adagio), which then changes to piano (p). The third system continues with a piano (p) dynamic. The fourth system features a section marked "p con grazia." (piano with grace) and includes a triplet of eighth notes. The fifth system shows a change to a forte (f) dynamic. The sixth system concludes with a piano (p) dynamic. The piece ends with a double bar line. Various musical notations such as slurs, ties, and accents are used throughout the score.

First system of musical notation. The right hand features a melody with a triplet of eighth notes and a half note. The left hand provides a harmonic accompaniment with chords. Dynamics include *ff* and *p*. A repeat sign is present at the beginning.

Second system of musical notation. The right hand continues the melody with a triplet. The left hand accompaniment includes chords and a half note. Dynamics include *ff* and *p*. A repeat sign is present at the beginning.

Third system of musical notation. The right hand features a melody with a triplet. The left hand accompaniment includes chords and a half note. Dynamics include *ff* and *ff con tutta forza.*. A repeat sign is present at the beginning.

Fourth system of musical notation. The right hand features a melody with a triplet. The left hand accompaniment includes chords and a half note. Dynamics include *ff* and *ff con tutta forza.*. A repeat sign is present at the beginning.

Fifth system of musical notation. The right hand features a melody with a triplet. The left hand accompaniment includes chords and a half note. Dynamics include *p* and *ff*. A repeat sign is present at the beginning.

PIANO

4

dolce e sostenuto.

p

cres.

cen

do

f

ff

p

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings. The first system begins with a treble staff containing a melodic line and a bass staff with a supporting accompaniment. The second system continues the melody and accompaniment. The third system features a melodic line with a 'grazioso' (graz) marking and a 'loco' marking, and a bass staff with a 'f' (forte) marking. The fourth system includes a 'p dolce' (piano dolce) marking. The fifth system continues the melody and accompaniment. The sixth system concludes the piece with a final melodic flourish and a 'f' (forte) marking. The score is written in a clear, legible style with standard musical notation.

p dolce sostenuto.

grazioso

loco

f

p dolce.

f

10

First system of musical notation. The key signature is one sharp (F#). The music is in 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords. A piano dynamic marking (*p*) is present at the beginning.

Second system of musical notation. The right hand continues the melodic line, and the left hand maintains the accompaniment. A forte dynamic marking (*f*) appears towards the end of the system.

Third system of musical notation. The right hand features a more active melodic line with slurs. The left hand continues with chords. A piano dynamic marking (*p*) and the instruction *scherzando.* are present.

Fourth system of musical notation. The right hand includes a triplet of eighth notes. The left hand continues with chords. A piano dynamic marking (*p*) is present.

Fifth system of musical notation, labeled **CODA.** The right hand features a melodic line with slurs. The left hand continues with chords. A piano dynamic marking (*p*) and the instruction *Più mosso.* are present.



A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

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- b* Marche favorite du Sultan 3 6
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- b* WELSH MELODIES: 3 6
- 1. The rising of the sun 3 6
- 2. Of noble race was Shenkin 3 6
- 3. Ap Shenkin 3 6
- 4. Poor Mary Anne 3 6
- 5. Love's fascination 3 6
- 6. Sweet Richard 3 6
- b* Aptommas's polka 3 0

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- b* Galop brillant 3 6
- b* Il trovatore. Fantaisie sur l'opéra de Verdi 3 6

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- 2. O divina Agnese (Beatrice di Tonda) 3 6
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- 4. Meco & Voga voga luna (La Straniera) 3 6
- 5. March & Pas redoublé (Saffo) 3 6
- 6. Voga, voga, & Sogno talor (Parisina) 3 6
- 7. Vieni ah! vieni (Cavatine-Mazurka de Pacini) 3 6
- 8. Ah! tu sei (Parisina) 3 6
- 9. Quanto è bello (L'elisire d'amore) 3 6
- 10. L'udia (Torquato Tasso) 3 6

- b* Récréations pour les Harpistes de toutes les forces: 3 6
- 1. My own blue bell 3 6
- 2. The bridal ring 3 6
- 3. The Prince of Wales' march 3 6
- 4. March in the old Irish style 3 6
- 5. Souvenir à l'Ecosaise 3 6
- 6. The wild white rose 3 6
- 7. Rondo à la villageoise 3 6
- 8. L'invitation à la polka 3 6
- 9. Le moulinet 3 6
- 10. Welch polka 3 6

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- 5. Bardic relics, No. 3. Llandoverly and Serch hndol 3 0
- 6. Bardic relics, No. 4. Of noble race was Shenkin 3 0
- 7. Beauties of Irish melody. Savourneen deelish and Kate Kearney 3 0
- 8. Bridal march 2 6
- 9. Chant des Croates (J. Blumenthal) 3 0
- 10. Don Pasquale. Fantasia 3 0
- 11. Gems of Irish melody, No. 1 2 0
- 12. Gems of Irish melody, No. 2 2 0
- 13. God save the Queen. Variations 3 0
- 14. Gondolier row. Variations 3 0
- 15. Grand American march 3 6
- 16. Il trovatore (The prison scene) 3 0
- 17. Kathleen Mavourneen and Dermot astore 3 0
- 18. L'elisire d'amore. Fantasia 3 0
- 19. La gitana. The new cachucha 2 6
- 20. Les noces. Fantasia, introducing Danish air 3 6
- 21. Relics of Wales (Three Welsh airs) 3 0
- 22. Rousseau's dream. Capriccio 3 0
- 23. The bloom is on the rye (Bishop) 3 0
- 24. The light of other days (Loder) 3 0
- 25. The old house at home (Loder) 3 0
- 26. Victoria march (introducing "The brave old oak") 3 0

CHIPP, T. P.

- b* I love but thee (T. Moore). Introduction and variations 3 0

DUSSEK, O. B.

- d* THE HARPIS'T FRIEND. A series of popular melodies: 3 0
- 1. Merch Megan 3 0
- 2. The rising of the lark 3 0
- 3. March of the men of Harlech 3 0
- 4. Lilla's a lady 3 0
- 5. Savourneen deelish 3 0
- 6. La rosa waltz 3 0

GODEFROID, FELIX.

- b* Lucroia Borgia. Fantasia on Donizetti's opera 4 0
- b* Norma. Fantasia on Bellini's opera 4 0

HOLST, GUSTAVUS VON.

- c* "ETRENNES AUX DAMES." Select airs, &c.: 3 6
- 1. True love. German air 3 6
- 2. Le vaillant troubadour 3 6
- 3. The farewell of Raoul de Concy 3 6
- 4. Le départ du jeune Grec 3 6
- 5. Adolphe. German air 3 6
- 6. German Waltzes 3 6
- 7. Ye banks and braes o' bonny Doon 3 6
- 8. What beauties does Flora disclose. Scotch air and a Quick march 3 6
- 9. Stanco di pascolar. Venetian air 3 6
- 10. Di piacer (La gazza ladra) 3 6

HUNT, W. B.

- c* The blue bells of Scotland. Introduction and variations 3 0

LABARRE, THEODORE.

- b* Non più mesta. Fantasia on Rossini's air 3 0
- b* The last rose of summer. Variations 3 6
- b* There is no home like my own. Variations 3 6

MEYER, F. O.

- b* Auld Robin Gray. Divertimento 3 0
- b* Mélange (introducing "My lodging" and "The rose-tree in full bearing") 4 0

OBERTHÜR, CHARLES.

- b* Op. 25. Addio, mia vita, addio! Barcarolle 3 6
- a* Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original 6 0
- b* Op. 27. Rémémiscences des Mousquetaires. Fantasia on Halevy's opera 3 0
- b* Op. 28. Bijou de Nabuco. Grande fantasia sur l'opéra de Verdi 7 0
- b* Op. 29. La mélancolie de F. Prume. Transcription 3 6
- b* Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie 3 0
- b* Op. 51. La belle Emmeline. Impromptu 3 6
- b* Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES: 3 6
- 1. La cascade 3 6
- 2. La coquette 3 0
- 3. La consolation 3 0
- b* Op. 61. "GENS OF GERMAN SONG." Twelve recreations: 3 0
- 1. Adelaide 3 0
- 2. The first violet 3 0
- 3. Zuleika 3 0
- 4. Cooling zephyrs 3 0
- 5. The huntsman, soldier, and sailor 3 0
- 6. A ride I once was taking (Trab, trab) 3 0
- 7. My harp now lies broken (Maid of Judah) 3 0
- 8. My heart's on the Rhine 3 0
- 9. From the Alp the horn resounding 3 0
- 10. With sword at rest (The standard bearer) Lindpaintner 3 0
- 11. When the swallows fly towards home (Agathe) 3 0
- 12. Oh! wert thou mine for ever 3 0
- c* Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies: 1 6
- 1. Ye flow'rets that to me she gave 1 6
- 2. Praise of tears 1 6
- 3. Norman's Gesang 1 6
- b* Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies: 2 0
- 1. Streamlet cease 2 0
- 2. Forth I roam 2 0
- 3. If o'er the boundless sky 2 0
- b* Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux: 3 6
- 1. Bâle 3 6
- 2. Zurich 3 6
- 3. St. Gallis 3 6
- b* Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites: 2 6
- 1. Grace 2 6
- 2. La fontaine 3 0
- 3. Si oiseau j'étais 3 0
- c* Op. 106. Three characteristic melodies: 3 0
- 1. Wenn ich ein Vöglein wär 3 0
- 2. Lisle laute, lisle linde 3 0
- 3. Virgo Maria (O Sanctissima) 3 0
- c* Op. 110. "PENSÉES MUSICALES." Trois pièces de salon: 3 0
- 1. Repose 3 0
- 2. Sorrow and relief 3 6
- 3. Cradle song 3 6
- a* Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs) 6 0
- b* Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer 3 6
- b* Op. 121. Trois morceaux caractéristiques: 3 0
- 1. La gitana 3 0
- 2. Mélodie mazurque 3 0
- 3. La gazelle 3 0
- b* Op. 127. Sacred melodies: 2 6
- 1. Martin Luther's hymn 2 6
- 2. Old hundredth psalm 2 6
- 3. Before Jehovah's awful throne 2 6
- 4. Airs from "The creation" (Haydn) 4 0
- 5. Vital spark of heavenly flame 3 6
- 6. Agnus Dei (Mozart) 2 6
- b* Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer): 3 2
- 1. Nobles seigneurs. Cavatine du page 3 2
- 2. A ce mot tout s'anime. Air de Marguerite 3 0

OBERTHÜR, CHARLES—continued.

- b* Op. 129. "ÆOLIAN CHORDS." Three melodies: 3 0
- 1. Gems of the crimson-coloured sven 3 0
- 2. She was a creature strange as fair 3 0
- 3. 'Tis sweet when in the glowing west 3 0
- b* Op. 132. Nereides. Sketch 3 0
- b* Op. 142. L'invitation del gondoliere. Sketch 3 0
- b* Op. 144. Il trovatore. Fantasia on Verdi's opera 4 0
- b* Op. 146. La traviata. Souvenir de l'opéra de Verdi 3 0
- b* Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed 3 6
- 1. Ah! che la morte 3 6
- 2. Il balen del suo sorriso 3 6
- 3. Si la stanchezza 3 6
- 4. Stride la vampa 3 6
- 5. La mia letizia 3 6
- 6. La donna è mobile 3 6
- 7. Parigi, o cara 3 6
- 8. Ah, fors'è lui 3 6
- 9. Di Provenza il mar 3 6
- 10. Libiamo (Brindisi) 3 6
- 11. Ernani involami 3 6
- 12. Va pensiero 3 6
- b* Op. 158. "SEASIDE RAMBLES." Four musical sketches: 3 0
- 1. Sea nymphs 3 0
- 2. Murmuring waves 3 0
- 3. My bark glides through the silver wave 3 0
- 4. Water sprites 3 0
- b* Op. 159. Andalusia. Bolero brillant 4 0
- b* Op. 166. The keel row Fantasia 4 0
- b* Op. 167. Santa Lucia. Neapolitan air 4 0
- b* Op. 170. Un ballo in maschera. Fantaisie 4 0
- b* Songs without words: 3 0
- 1. Dans ces instants où l'âme pense 3 0
- 2. Ich denke dein, wenn durch den Hain der Nachtigallen 3 0
- 3. Ellende Wolken, Segler der Lüfte 3 0
- 4. Emeina 3 0
- 5. Selige Tage 3 0
- 6. Nachgefühl 3 0
- 7. Adieu, charmant pays de Franco 3 0
- 8. For I, methinks, till I grow old 3 0
- 9. L'air est doux, le ciel est beau 2 6
- 10. Ange aux yeux bleus 3 6
- 11. We rove among the roses 3 6
- 12. Au bord du Rhin 3 6
- 13. Au bord de la Lahn 3 6
- 14. Au bord de la Nahe 3 6
- 15. Au bord du Neckar 3 6
- 16. Auf leichtem Zweig 3 6
- 17. Ah! be not sad 3 6
- 18. Remind me not 3 6

- b* "VOYAGE LYRIQUE." Twenty-four National Airs 3 0
- 1. Norway 3 0
- 2. Sweden 3 0
- 3. Denmark 3 0
- 4. Russia (God save the Emperor) 3 0
- 5. Prussia 3 0
- 6. Prussia 3 0
- 7. Poland 3 0
- 8. Saxony 3 0
- 9. Bavaria 3 0
- 10. Austria (Haydn's hymn) 3 0
- 11. Hungary 3 0
- 12. Sardinia 3 0
- 13. Romagna 3 0
- 14. Naples 3 0
- 15. Spain 3 0
- 16. Portugal 3 0
- 17. Switzerland 3 0
- 18. France (La Marseillaise) 3 0
- 19. France (Les Girondins) 3 0
- 20. Belgium 3 0
- 21. Holland 3 0
- 22. England (Rule Britannia) 3 0
- 23. America (Hail Columbia) 3 0
- 24. England (God save the Queen) 3 0

STEIL, W. H.

- b* My lodging is on the cold ground (variations) 3 0

STREATHER, WILLIAM.

- b* Deh vieni alla finestra. Serenade from Don Juan 3 0
- a* Home, sweet home, of Thalberg, transcribed 3 0

TAYLOR, GERHARD.

- a* Com'è gentil (Don Pasquale). Transcription 3 6
- a* Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters) 3 0
- a* Two favourite Irish melodies (Coolin and The minstrel boy). Variations 3 0
- a* Rigoletto. Fantasia on Verdi's opera 3 0

THOMAS, JOHN.

- b* WELSH MELODIES. Transcribed: 3 0
- 1. The ash grove 3 0
- 2. The bells of Aberdovey 3 0
- 3. Sweet melody, sweet Richard 3 0
- 4. The rising of the sun 3 0
- 5. The march of the men of Harlech 3 0
- 6. Riding over the mountain (original melody by J. Thomas) 3 0
- 7. The plain of Rhuddlan 3 0
- 8. Love's fascination 3 0
- 9. The rising of the lark 3 0
- 10. The camp (Of noble race was Shenkin) 3 0
- 11. Megan's daughter 3 0
- 12. The minstrel's adieu to his native land (original melody by J. Thomas) 3 0
- 13. Watching the wheat 3 0
- 14. New year's eve 3 0
- 15. David of the white rock, or The dying hard to his harp 3 0
- 16. Over the stoue 3 0
- 17. The miller's daughter 3 0
- 18. Come to battle 3 0
- 19. All through this night 3 0
- 20. The blackbird 3 0
- 21. The dawn of day 3 0
- 22. Britain's lament 3 0
- 23. Black Sir Harry 3 0
- 24. The departure of the king 3 0
- b* La source. Caprice of J. Blumenthal, transcribed 4 2
- b* The harmonious blacksmith, of Händel, transcribed 2 6

WRIGHT, T. B.

- b* Caldonian Fantasia, introducing favourite Scotch airs 3 0
- b* Com'è gentil (Don Pasquale). Fantasia 3 0
- b* Deh calma oh ciel (Ottello). Transcription 3 0
- b* Fra poco a me ricovero (Lucia). Arrangement 3 0

IL BACIO.

JOHN THOMAS.

**ALLEGRO
BRILLANTE.**

Tempo di Valse.

f

15

The first system of musical notation is for a harp. It consists of two staves, treble and bass, joined by a brace on the left. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di Valse.' and the mood is 'ALLEGRO BRILLANTE.'. The first measure is marked with a forte 'f' dynamic and an accent. The melody in the treble staff features eighth and sixteenth notes with many accents. A slur covers measures 15 and 16, which end with a double bar line.

Brillante e staccato.

f

15

The second system continues the harp music. It features a forte 'f' dynamic and the instruction 'Brillante e staccato.'. The treble staff has a melodic line with staccato markings, while the bass staff has a rhythmic accompaniment of eighth notes. A slur covers measures 15 and 16, which end with a double bar line.

ff

Silenzio.

The third system continues the harp music. It features a fortissimo 'ff' dynamic and the instruction 'Silenzio.'. The treble staff has a melodic line with staccato markings, while the bass staff has a rhythmic accompaniment of eighth notes. The system ends with a double bar line.

p

staccato.

The fourth system continues the harp music. It features a piano 'p' dynamic and the instruction 'staccato.'. The treble staff has a melodic line with staccato markings, while the bass staff has a rhythmic accompaniment of eighth notes. The system ends with a double bar line.

f

The fifth system continues the harp music. It features a forte 'f' dynamic. The treble staff has a melodic line with staccato markings, while the bass staff has a rhythmic accompaniment of eighth notes. The system ends with a double bar line.

First system of musical notation for harp, measures 1-4. The key signature is one sharp (F#). The first measure is marked *ff* and contains a tremolo. The second measure is marked *p*. The notation includes various note values, rests, and slurs.

Second system of musical notation for harp, measures 5-8. The first measure is marked *ff* and contains a tremolo. The second measure is marked *p*. The notation includes various note values, rests, and slurs. A dynamic marking *(G#)* appears in the fourth measure.

Third system of musical notation for harp, measures 9-12. The first measure is marked *p*. The notation includes various note values, rests, and slurs.

Fourth system of musical notation for harp, measures 13-16. The first measure is marked *p*. The notation includes various note values, rests, and slurs. A dynamic marking *(B#)* appears in the fourth measure, and a dynamic marking *f* appears in the fifth measure. A dynamic marking *(G#)* appears in the sixth measure.

Fifth system of musical notation for harp, measures 17-20. The first measure is marked *p*. The notation includes various note values, rests, and slurs.

Sixth system of musical notation for harp, measures 21-24. The first measure is marked *p*. The notation includes various note values, rests, and slurs.

First system of musical notation for the harp part. The key signature is one sharp (F#). The system consists of two staves. The upper staff begins with a forte (*ff*) dynamic, followed by a piano (*p*) section marked with a *3* (triple). The lower staff features a series of chords and single notes, including a triplet of eighth notes.

Second system of musical notation. The upper staff continues the melodic line with a *3* (triple) and a crescendo hairpin. The lower staff provides harmonic support with chords and single notes.

Third system of musical notation. The upper staff features a melodic line with a *ff* dynamic. The lower staff includes a section marked *ff con tutta forza.* with a wavy line indicating tremolo or rapid vibration.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a section with wavy lines, likely indicating tremolo or rapid vibration, and a final *ff* dynamic marking.

Fifth system of musical notation. The upper staff begins with a piano (*p*) dynamic, followed by a section marked *f* (forte). The lower staff includes a section with wavy lines and a final chord marked (F#).

p

dolce e sostenuto.

gva

cres *cen* *do*

f *loco* *ff* *loco* *I*

First system of musical notation for Harp, measures 1-4. The treble clef staff contains a melodic line with slurs and accents. The first two measures are marked *ff* (fortissimo) and include the markings *gva* (glissando) and *loco* (loco). The last two measures are marked *p* (piano). The bass clef staff contains a simple accompaniment of whole notes.

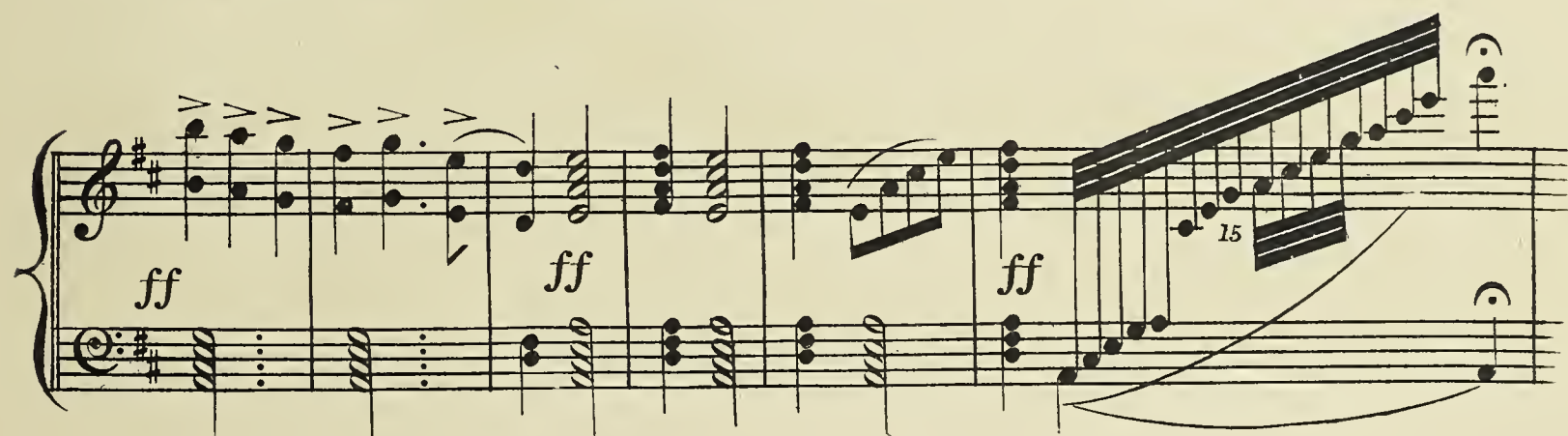
Second system of musical notation for Harp, measures 5-8. The treble clef staff continues the melodic line. The first measure is marked *(F#) p dolce.* (piano dolce). The last three measures end with a repeat sign and a fermata. The bass clef staff continues the accompaniment.

Third system of musical notation for Harp, measures 9-12. The treble clef staff continues the melodic line. The first measure is marked *(D#)*. The last two measures are marked *f* (forte). The bass clef staff continues the accompaniment.

Fourth system of musical notation for Harp, measures 13-16. The treble clef staff continues the melodic line. The first measure is marked *p* (piano). The last three measures end with a repeat sign and a fermata. The bass clef staff continues the accompaniment.

Fifth system of musical notation for Harp, measures 17-20. The treble clef staff continues the melodic line. The first measure is marked *(A#)*. The last two measures are marked *f* (forte) and *(G#)*. The bass clef staff continues the accompaniment.

The musical score is written for Harp and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic and features a series of chords in the right hand and single notes in the left hand. The second system continues this pattern, ending with a forte (*f*) dynamic and a repeat sign. The third system introduces a piano (*p*) dynamic and includes a wavy line in the left hand. The fourth system features a forte (*f*) dynamic and a wavy line in the left hand, with a measure marked '15' and a wavy line in the right hand. The fifth system is labeled 'CODA.' and begins with a piano (*p*) dynamic and the instruction 'Più mosso.' (Faster). The score concludes with a final chord in the right hand and a wavy line in the left hand.



A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy

ALVARES, PARISH.

- 1. Fantasia, dedicated to Thalberg 3 0
- 2. Introduction and variations on a favourite Air of Bellini 4 0
- 3. Marche favorite du Sultan 4 0
- 4. Twelve favourite airs 3 0

APTOMMAS.

- 1. The rising of the sun 3 6
- 2. Of noble race was Shenkin 3 6
- 3. Ap Shenkin 3 6
- 4. Poor Mary Anne 3 6
- 5. Love's fascination 3 6
- 6. Sweet Richard 3 6
- 7. Aptommas's polka 3 0

BELLOTTA, F.

- 1. Galop brillant 3 6
- 2. Il trovatore. Fantasia sur l'opéra de Verdi 3 6

BOCHSA, N. O.

- 1. Di Pescatore and Ann tua madre (Lusurria) 3 6
- 2. O divina Agnese (Beatrice di Tenda) 3 6
- 3. Com'è bello (Luceria Borgia) 3 6
- 4. Meco a voga voga luna (La Straniera) 3 6
- 5. March & Pas redoublé (Saffo) 3 6
- 6. Voga, voga, & Sogno talor (Parisiina) 3 6
- 7. Vieni ah! vieni (Cavatine-Mazurka de Pacini) 3 6
- 8. Ah! tu sei (Parisiina) 3 6
- 9. Quanto è bello (L'elisire d'amore) 3 6
- 10. Io l'udia (Torquato Tasso) 3 6

RÉCRÉATIONS POUR LES HARPISTES DE TOUTES LES FORCES:

- 1. My own blue bell 3 6
- 2. The bridal ring 3 6
- 3. The Prince of Wales' march 3 6
- 4. March in the old Irish style 3 6
- 5. Souvenir à l'Ecosaise 3 6
- 6. The wild white rose 3 6
- 7. Rondo à la villageoise 3 6
- 8. L'invitation à la polka 3 6
- 9. Le moulinet 3 6
- 10. Welch polka 3 6

RELIGIEUX IRLANDAISES. Favourite Irish airs in 3 books:

- 1. Planxty Kelly and The old woman 3 6
- 2. Nancy Dawson and Savourneen Deelish 3 6
- 3. Sly Patrick and The Moreen 3 6

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Cease your funning. Fantasia and variations 4 0

Cease your funning. (Variations as sung by Mrs. Salmon) 3 6

Grand military march 3 6

Grand parade march 3 6

L'encouragement. Simple melodies arranged in a most easy style 3 6

Partant pour la Syrie. Fantasia martiale 4 0

Petit souvenir (Tyrolienne de Guillaume Tell) 3 6

Tartar divertimento (introducing the Tartar drum) 3 6

The celebrated Rossignol waltz 3 6

The last new French march 3 6

Weber's last waltz. Grand and brilliant variations 5 0

CHATTERTON, FREDERICK.

- 1. Amor! possente nome. Petite fantasia 3 0
- 2. L'horloge des Tuilleries. Petit amusement 3 0
- 3. Le carnaval de Venise. Morceau fantastique 3 0
- 4. The dawn of spring. Easter piece 3 0

CHATTERTON, J. BALSIE.

- 1. Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement 5 0

A SELECTION OF HIS FAVOURITE COMPOSITIONS:

- 1. Annie Laurie. Scotch melody. Transcribed 3 0
- 2. Auld Robin Gray. Scotch melody. Transcribed 3 0
- 3. Bardic relics, No. 1. Sweet Richard 3 0
- 4. Bardic relics, No. 2. Nos galan 3 0
- 5. Bardic relics, No. 3. Llandoverly and Serch hudol 3 0
- 6. Bardic relics, No. 4. Of noble race was Shenkin 3 0
- 7. Beauties of Irish melody. Savourneen deelish and Kate Kearney 3 0
- 8. Bridal march 3 0
- 9. Chant des Croates (J. Blumenthal) 3 0
- 10. Don Pasquale. Fantasia 3 0
- 11. Gems of Irish melody, No. 1 3 0
- 12. Gems of Irish melody, No. 2 3 0
- 13. God save the Queen. Variations 3 0
- 14. Gondolier row. Variations 3 0
- 15. Grand American march 3 0
- 16. Il trovatore (The prison scene) 3 0
- 17. Kathleen Mavourneen and Dermot astore 3 0
- 18. L'elisire d'amore. Fantasia 3 0
- 19. La gitana. The new cachucha 3 0
- 20. Les noces. Fantasia, introducing Danish air 3 0
- 21. Relics of Wales (Three Welsh airs) 3 0
- 22. Rousseau's dream. Capriccio 3 0
- 23. The bloom is on the rye (Bishop) 3 0
- 24. The light of other days (Balfie) 3 0
- 25. The old house at home (Loder) 3 0
- 26. Victoria march (introducing "The brave old oak") 3 0

CHIPP, T. P.

- 1. I love but thee (T. Moore). Introduction and variations 3 0

DUSSEK, O. B.

THE HARPIST'S FRIEND. A series of popular melodies:

- 1. Merch Megan 1 0
- 2. The rising of the lark 1 0
- 3. March of the men of Harlech 1 0
- 4. Lilla's a lady 1 0
- 5. Savourneen deelish 1 0
- 6. La rosa waltz 1 0

GODEFROID, FELIX.

- 1. Lucrezia Borgia. Fantasia on Donizetti's opera 4 0
- 2. Norma. Fantasia on Bellini's opera 4 0

HOLST, GUSTAVUS VON

"ÉTRENNES AUX DAMES." Select airs, &c.:

- 1. True love. German air Keller 3 6
- 2. Le vaillant troubadour 3 6
- 3. The farewell of Raoul de Concy Blangini 3 6
- 4. Le départ du jeune Grec 3 6
- 5. Adolpheine. German air 3 6
- 6. German Waltzes 3 6
- 7. Ye banks and braes o' honny Doon 3 6
- 8. What beauties does Flora disclose. Scotch air and a Quick march 3 6
- 9. Stanco di pascolar. Venetian air 3 6
- 10. Di piacer (La gazza ladra) 3 6

HUNT, W. B.

- 1. The blue bells of Scotland. Introduction and variations 3 0

LABARRE, THEODORE.

- 1. Non più mesta. Fantasia on Rossini's air 3 0
- 2. The last rose of summer. Variations 3 6
- 3. There is no home like my own. Variations 3 6

MEYER, F. C.

- 1. Auld Robin Gray. Divertimento 3 0
- 2. Mélange (introducing "My lodging" and "The rose-tree in full bearing") 4 0

OBERTHÜR, CHARLES.

- 1. Op. 25. Addio, mia vita, addio! Barcarolle 3 6
- 2. Op. 26. Souvenir de Londres. Fantasia et variations brillantes sur un thème original 6 0
- 3. Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera 3 0
- 4. Op. 28. Bijou de Nabuco. Grande fantasia sur l'opéra de Verdi 7 0
- 5. Op. 29. La mélancolie de F. Prume. Transcription 3 6
- 6. Op. 30. Una lagrima sulla tomba di Parish Alvares. Elégie 3 0
- 7. Op. 31. La belle Emmeline. Impromptu 3 6
- 8. Op. 32. TROIS ÉTUDES CARACTÉRISTIQUES:
 - 1. La cascade 3 6
 - 2. La coquette 3 6
 - 3. La consolation 3 6
- 9. Op. 33. "GEMS OF GERMAN SONG." Twelve recreations:
 - 1. Adelaide Beethoven 3 0
 - 2. The first violet Mendelssohn 3 0
 - 3. Zuleika Mendelssohn 3 0
 - 4. Cooling zephyrs Schubert 3 0
 - 5. The huntsman, soldier, and sailor Spohr 3 0
 - 6. A ride I once was taking (Trah, trah) Kücken 3 0
 - 7. My harp now lies broken (Maid of Judah) Kücken 3 0
 - 8. My heart's on the Rhine Speyer 3 0
 - 9. From the Alp the horn resounding Proch 3 0
 - 10. With sword at rest (The standard bearer) Lindpaintner 3 0
 - 11. When the swallows fly towards home (Agathe) Abt 3 0
 - 12. Oh! wert thou mine for ever Kücken 3 0
- 10. Op. 34. "HOMMAGE À SCHUBERT." Trois mélodies:
 - 1. Ye flow'rets that to me she gave 1 6
 - 2. Praise of tears 3 6
 - 3. Norman's Gesang 1 6
- 11. Op. 35. "RÉCRÉATIONS MUSICALES." 3 German melodies:
 - 1. Streamlet cease Curschmann 3 0
 - 2. Forth I roam Kalliwoda 3 0
 - 3. If o'er the boundless sky Molique 3 0
- 12. Op. 36. "VOYAGE EN SUISSE." Trois morceaux originaux:
 - 1. Bâle 3 6
 - 2. Zurich 3 6
 - 3. St. Gallis 3 6
- 13. Op. 37. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:
 - 1. Grace C. Mayer 3 6
 - 2. La fontaine C. Mayer 3 0
 - 3. Si oiseau j'étais A. Henselt 3 0
- 14. Op. 38. Three characteristic melodies:
 - 1. Wenn ich ein Vöglein wär 3 0
 - 2. Lisle laute, lisle lende 3 0
 - 3. Virgo Maria (O Sanctissima) 3 0
- 15. Op. 39. "PENSÉES MUSICALES." Trois pièces de salon:
 - 1. Repose 3 0
 - 2. Sorrow and relief 3 0
 - 3. Cradle song 3 0
- 16. Op. 40. Bonnie Scotland. Fantasia brillante (Scotch airs) 6 0
- 17. Op. 41. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer 3 6
- 18. Op. 42. Trois morceaux caractéristiques:
 - 1. La gitana 3 0
 - 2. Mélodie mazurque 3 0
 - 3. La gazelle 3 0
- 19. Op. 43. Sacred melodies:
 - 1. Martin Luther's hymn 3 6
 - 2. Old hundredth psalm 3 6
 - 3. Before Jehovah's awful throne 3 6
 - 4. Airs from "The creation" (Haydn) 4 0
 - 5. Vital spark of heavenly flame 3 6
 - 6. Agnus Dei (Mozart) 3 6
- 20. Op. 44. Deux mélodies de l'opéra Les huguenots (Meyerbeer):
 - 1. Nobles seigneurs. Cavatine du page 3 0
 - 2. A ce mot tout s'anime. Air de Marguerite 3 0

OBERTHÜR, CHARLES—continued

- 1. Op. 129. "ÆOLIAN CHORDS." Three melodies:
 - 1. Gems of the crimson-coloured even 3 0
 - 2. She was a creature strange as fair 3 0
 - 3. 'Tis sweet when in the glowing west 3 0
- 2. Op. 132. Nereides. Sketch 3 0
- 3. Op. 142. L'invitation del gondoliere. Sketch 3 0
- 4. Op. 144. Il trovatore. Fantasia on Verdi's opera 4 0
- 5. Op. 146. La traviata. Souvenir de l'opéra de Verdi 3 0
- 6. Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed:
 - 1. Ah! che la morte Trovatore
 - 2. Il balen del suo sorriso Trovatore
 - 3. Si la stanchezza Trovatore
 - 4. Stride la vampa Trovatore
 - 5. La mia letizia I Lombardi
 - 6. La donna è mobile Rigoletto
 - 7. Parigi, o cara Traviata
 - 8. Ah, forzi' è lui Traviata
 - 9. Di Provenza il mar Traviata
 - 10. Libiamo (Brindisi) Traviata
 - 11. Ernani involami Ernani
 - 12. Va pensiero Nabuco
- 7. Op. 158. "SEASIDE RAMBLES." Four musical sketches:
 - 1. Sea nymphs 3 0
 - 2. Murmuring waves 3 0
 - 3. My bark glides through the silver wave 3 0
 - 4. Water sprites 3 0
- 8. Op. 159. Andalusia. Bolero brillant 4 0
- 9. Op. 166. The keel row. Fantasia 4 0
- 10. Op. 167. Santa Lucia. Neapolitan air 4 0
- 11. Op. 170. Un ballo in maschera. Fantasia 4 0

Songs without words:

- 1. Dans ces instants où l'âme pense 3 0
- 2. Ich denke jein, wenn durch den Hain der Nachtigallen 3 0
- 3. Ellende Wolken, Segler der Lüfte 3 0
- 4. Emeina 3 0
- 5. Seltige Tage 3 0
- 6. Nachgefühl 3 0
- 7. Adieu, charmant pays de France 3 0
- 8. For I, methinks, till I grow old 3 0
- 9. L'air est doux, le ciel est beau 3 0
- 10. Ange aux yeux bleus 3 0
- 11. We rove among the roses 3 0
- 12. Au bord du Rhin 3 0
- 13. Au bord de la Lahn 3 0
- 14. Au bord de la Nahe 3 0
- 15. Au bord du Neckar 3 0
- 16. Auf leichtem Zweig 3 0
- 17. Ah! I be not sad 3 0
- 18. Remind me not 3 0
- 19. "VOYAGE LYRIQUE." Twenty-four National Airs each 3 0
 - 1. Norway.
 - 2. Sweden.
 - 3. Denmark.
 - 4. Russia (God save the Emperor).
 - 5. Prussia.
 - 6. Prussia.
 - 7. Poland.
 - 8. Saxony.
 - 9. Bavaria.
 - 10. Austria (Haydn's hymn).
 - 11. Hungary.
 - 12. Sardinia.
 - 13. Romagna.
 - 14. Naples.
 - 15. Spain.
 - 16. Portugal.
 - 17. Switzerland.
 - 18. France (La Marseillaise).
 - 19. France (Les Girondins).
 - 20. Belgium.
 - 21. Holland.
 - 22. England (Rule Britannia).
 - 23. America (Hail Columbia).
 - 24. England (God save the Queen).

STELL, W. H.

- 1. My lodging is on the cold ground (variations) 3 0

STREATHER, WILLIAM.

- 1. Deh vieni alla finestra. Serenade from Don Juan 3 0
- 2. Home, sweet home, of Thalberg, transcribed 5 0

TAYLOR, GERHARD.

- 1. Com'è gentil (Don Pasquale). Transcription 3 6
- 2. Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters) 3 0
- 3. Two favourite Irish melodies (Coolin and The minstrel boy). Variations 3 0
- 4. Rigoletto. Fantasia on Verdi's opera 3 0

THOMAS, JOHN.

- 1. WELSH MELODIES. Transcribed:
 - 1. The ash grove 3 0
 - 2. The bells of Aberdovey 3 0
 - 3. Sweet melody, sweet Richard 3 0
 - 4. The rising of the sun 3 0
 - 5. The march of the men of Harlech 3 0
 - 6. Riding over the mountain (original melody by J. Thomas) 3 0
 - 7. The plain of Rhuddlan 3 0
 - 8. Love's fascination 3 0
 - 9. The rising of the lark 3 0
 - 10. The camp (Of noble race was Shenkin) 3 0
 - 11. Megan's daughter 3 0
 - 12. The minstrel's adieu to his native land (original melody by J. Thomas) 3 0
 - 13. Watching the wheat 3 0
 - 14. New year's eve 3 0
 - 15. David of the white rock, or The dying bard to his harp 3 0
 - 16. Over the stone 3 0
 - 17. The miller's daughter 3 0
 - 18. Come to battle 3 0
 - 19. All through the night 3 0
 - 20. The blackbird 3 0
 - 21. The dawn of day 3 0
 - 22. Britain's lament 3 0
 - 23. Black Sir Harry 3 0
 - 24. The departure of the king 3 0
- 2. La source. Caprice of J. Blumenthal, transcribed 4 0
- 3. The harmonious blacksmith, of Händel, transcribed 2 6

WRIGHT, T. H.

- 1. Caledonian Fantasia, introducing favourite Scotch melodies 4 0
- 2. Com'è gentil (Don Pasquale). Fantasia 3 0
- 3. Deh calma oh ciel (Otello). Transcription 3 6
- 4. Fra poco a me ricovero (Lucia). Arrangement 3 0